



1999-2000 SEASON

H&H

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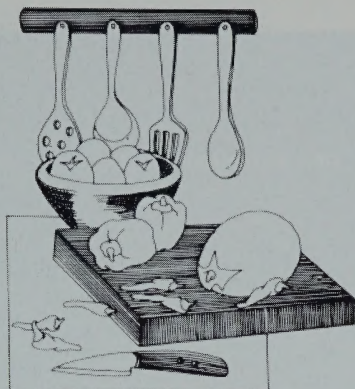
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*Chicago Tribune*

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Christopher Hogwood, Artistic Director  
John Finney, Associate Conductor

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Handel & Haydn Society  
Christopher Hogwood, Artistic Director  
John Finney, Associate Conductor  
1999-2000 Season

Friday, January 14, 2000 at 8:00 p.m.  
Sunday, January 16 at 3:00 p.m.

Handel & Haydn Society Period Orchestra  
John Finney, conductor

Joshua Redman Quartet  
Joshua Redman, saxophone; Brian Blade, drums  
Aaron Goldberg, piano; Reuben Rogers, bass

**Concerto Grosso in D Major, Op. 6, No. 5**

George Frideric Handel  
[1685-1759]

*Larghetto e staccato*  
*Allegro*  
*Presto*  
*Largo*  
*Allegro*  
*Menuet*

Daniel Stepner and Linda Quan, violins;  
Karen Kaderavek, cello

**Joshua Redman Quartet**

**Concerto for Oboe in D Minor**

Alessandro Marcello  
[1684-1750]

*Andante e spiccato*  
*Adagio*  
*Presto*

Stephen Hammer, oboe

—Intermission—

**Joshua Redman Quartet**

**Concerto for Oboe and Violin in C Minor  
(reconstructed from BWV 1060)**

Johann Sebastian Bach  
[1685-1750]

*Allegro*  
*Adagio*  
*Allegro*

Stephen Hammer, oboe; Daniel Stepner, violin

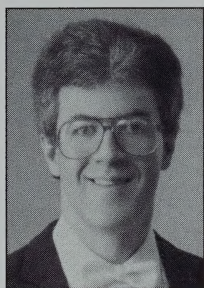
**Joshua Redman Quartet**

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*The audience is respectfully asked to turn off all electronic watches, paging devices, and cellular phones during the performance.*

## ARTIST BIOGRAPHIES

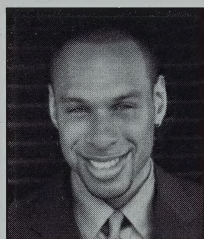
### JOHN FINNEY, CONDUCTOR



John Finney is regarded as a musician of great vitality and versatility in his work with several Boston-area ensembles. Since 1987, Mr. Finney has been conductor of the Heritage Chorale in Framingham, and has led that chorus in performances of such major works as Mendelssohn's *Elijah* and Verdi's Requiem. He has been the Director of the University Chorale of Boston College since 1993; he was recently appointed Conductor of the Boston College Symphony Orchestra and given the title of Distinguished Artist-in-Residence at Boston College. Mr. Finney is Director of Music for the Wellesley Hills Congregational Church. He has been H&H Chorusmaster

since 1990, and was named Associate Conductor in 1992, directing many of H&H's Jordan Hall concerts and the 1997 performances of Handel's *Messiah* at Symphony Hall. Mr. Finney is widely praised for his harpsichord and organ playing; he holds degrees in organ performance from the Oberlin College Conservatory of Music and The Boston Conservatory. He is on the faculty of The Boston Conservatory, and has recorded for Denon, Decca, and Nonesuch.

### JOSHUA REDMAN, SAXOPHONIST/BANDLEADER



Known for his organic, fluid saxophone solos, Joshua Redman has been at the forefront of the jazz scene for several years. A graduate of Harvard University, Mr. Redman began his musical career in 1991, touring and recording with his father, Dewey Redman. He created a sensation that fall, after winning first prize in the Thelonious Monk Institute of Jazz saxophone competition. Mr. Redman has released six recordings and toured with such distinguished artists as Christian McBride, Pat Metheny, Charlie Haden, and Kevin Hays. An

accomplished composer, he is also known for his innovative arrangements of jazz and rock standards, including the works of George and Ira Gershwin, Jerome Kern, Cole Porter, Irving Berlin, The Beatles, Stevie Wonder, Bob Dylan, Joni Mitchell, and Prince.

Read all the latest news from H&H at:

[www.handelandhaydn.org](http://www.handelandhaydn.org)

## STEPHEN HAMMER, OBOIST

Stephen Hammer is recognized as one of the world's leading period oboists, and has been principal oboe of the Handel and Haydn Society since 1986. Mr. Hammer is a founding member of the Bach Ensemble, directed by Joshua Rifkin; he is also co-founder, artistic director and principal oboe of the New York Collegium, a new period orchestra and vocal ensemble which is based in New York City. Mr. Hammer has toured and recorded widely as soloist with these groups and with the Academy of Ancient Music under Christopher Hogwood. Teaching affiliations have included Indiana University, Boston University, the New England Conservatory, the Oberlin Baroque Performance Institute and the Aston Magna Academies; he also collaborates with instrument-makers Jonathan Bosworth and Joel Robinson in the design and construction of historical oboes.

## DANIEL STEPNER, VIOLINIST

Handel & Haydn Society Concertmaster Daniel Stepner is also first violinist of the Lydian String Quartet (in residence at Brandeis University), and a founding member of the Boston Museum Trio (in residence for 26 years at the Museum of Fine Arts). During the summers, Mr. Stepner is Artistic Director of the Aston Magna Festival, a concert series in the Berkshire Mountains devoted to early music on period instruments. He has performed and recorded solo and chamber music from the early baroque through the late twentieth century, and can be heard on numerous recordings playing works by Buxtehude, Rameau, J.S. Bach, and Vivaldi as well as Charles Ives, John Harbison, and Yehudi Wyner. Mr. Stepner has studied in Chicago with Steven Staryk, in France with Nadia Boulanger, and at Yale with Broadus Erie. He presently teaches violin at Brandeis University and Harvard University.

## H&H ORCHESTRA

### VIOLIN I

Daniel Stepner, *concertmaster*

Joan & Remsen Kinne *Chair*

Julie Leven

Clayton Hoener

Kinloch Earle

Jane Starkman

### VIOLA

Laura Jeppesen\*

Scott Woolweaver

Christof Huebner

### CELLO

Karen Kaderavek\*

Timothy Merton

### BASS

Michael Willens

Amelia Peabody *Chair*

### HARPSICHORD

John Finney

### VIOLIN II

Linda Quan\*

Lena Wong

Judith Eissenberg

Dianne Pettipaw

\* *principal*

# JAZZ/BAROQUE: BRINGING BACK THE GROOVE

Robert Mealy

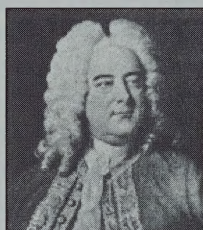
On the face of it, jazz and baroque music might not seem to have all that much to say to each other. On the one hand, jazz seems to be the music of pure spontaneity and effortless improvisation, with nothing to stop the flood of musical freedom. On the other, baroque music often gets the bad reputation of being nothing but motoric patterns stitched together mindlessly—hence those unjust jokes about Vivaldi writing the same concerto 500 times. But the reality of these two vibrant art forms is very different, and in their play with convention and with improvisation, they're actually not so far apart as we might think. Even at its most free, jazz works in forms, and some of its most standard ones are not so far from those that structure a lot of baroque music. On the other side of the equation, baroque music rejoices in a couple of things that have many parallels with jazz.

For one thing, the essence of baroque music is in its bass lines. When the "new music" that we now call "baroque" first started emerging in the early years of the seventeenth century, one of its defining characteristics was a new kind of opposition between bass and treble, instead of the equivalent lines of Renaissance polyphony. The bass line provides rhythm and harmony, with lots of people contributing to its realization, while a soloistic treble player soars overhead. Composers began to use a shorthand of numbers over the bass line

to indicate the harmony to the chordal instruments that would play along. By the eighteenth century, the crowd of these *basso continuo* players had slimmed down from multiple theorboes, harps, organs, and lutes to a fairly standard setup of harpsichord or organ playing along with the cello.

This "new music" meant that bass lines had a new, propulsive power in the ensemble: the harpsichord and cello become the drum and bass, in effect, driving the group along with their harmonic and rhythmic energy. In fact, one of the most powerful discoveries of the historically-informed performance movement has been to find just how propulsive baroque bass lines can be. The early music movement brought back the groove to baroque music—which is only natural, since so much of this music is based on dance-forms. And on top of this swing, the soloist has room to improvise, particularly in the great baroque form of the concerto.

The orchestra, after all, was one of the other great inventions of the baroque period, and the concerto was one of its indigenous forms; composers were fascinated by the possibilities of contrasting an individual against the group. The German composer Georg Muffat, who heard Corelli direct his new *concerti grossi* in Rome in the 1680's, thought that one of the most amazing things about this new music was the contrasts of solo and tutti, like the dramatic contrasts between dark and light called



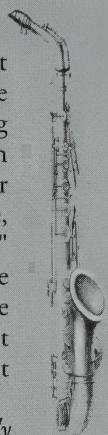
George Frideric Handel



## THE OBOE AND THE SAXOPHONE

For both baroque music and jazz, a new reed instrument was a major catalyst for finding a fresh kind of music. The oboe was invented in France sometime around 1660, evolving out of the earlier Renaissance shawm. Its flexible sound, which could be both strong and gentle, made it an incredibly popular instrument, and good players soon sprang up all around Europe, including a remarkable woman player known as "Anna dall'Oboe" in one of Venice's famous all-girl orchestras. Under all its keys, the saxophone is not so far away from the oboe. Adolphe Saxe patented it in 1846, just after the saxhorn and the saxotromba, but it wasn't until the geniuses of jazz discovered what the instrument could do that the saxophone came into its own.

—Robert Mealy



*chiaroscuro* in painting. Handel also heard Corelli's works when he came to Rome some twenty years later, and they inspired him to write his own *Twelve Grand Concertos* when he moved to England.

This kind of concerto is less about individual virtuosity as it is about the relations between a small group of soloists and the large band; the magnificent orchestrations of Duke Ellington are perhaps the twentieth-century equivalent.

In the fifth of the *Grand Concertos*, Op.6 No.5, Handel plays with all kinds of conventions. The concerto opens with a French overture, the stylistic opposite to Corelli's world (Corelli had even told Handel once "but this music is in the French style—I

don't understand it!"), while the second movement is a kind of quick *passepied*. Only in the third movement do we hear the language of Corelli, with its eloquent alternations between solo group and tutti. The last two movements, a brisk Allegro

which is really a concerto for orchestra, and a final Menuet with variations, don't feature the soloists at all—in fact, by the end, all the violins are playing the Menuet in unison.

The other kind of concerto is the one we know much better today. This is the brilliant three-movement solo concerto perfected by Vivaldi around the beginning of the eighteenth century. The standard form of the Vivaldian concerto movement

is actually a lot like a basic jazz form: the opening ritornello from the orchestra serves as the "head," which returns after every solo episode (hence its name, the "little thing that returns"). Usually the first movement is the most developed,

with a slow middle movement and a more straightforward fast movement (often in triple time) to close the work.

Although Vivaldi was the most visible composer in this genre, he was hardly the only Italian to be writing them. His fellow

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*Even at its most free, jazz works in forms, and some of its most standard ones are not so far from those that structure a lot of baroque music.*

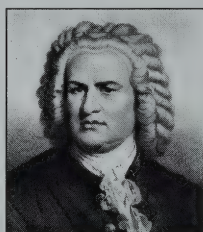
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Venetian Alessandro Marcello, brother to the more famous opera-writing Benedetto, published one of the finest solo oboe concertos of the baroque in 1716, probably after having it performed in private concerts at the family palazzo (the Marcellos were distinguished, and very rich, Venetian nobility). Especially in the slow movement the oboe is offered wonderful opportunities to improvise around the melody: the music looks comparatively bare on the page, but that's because the performer was expected to contribute his or her own take on the tune.

J.S. Bach got Vivaldi fever from one of his early employers, the young Duke Johann Ernst of Sachsen-Weimar, for whom he transcribed several Italian concertos (including the Marcello oboe concerto) into solo keyboard

extravaganzas. Later in Cöthen Bach produced many of his greatest concerti, quite possibly including a double concerto for oboe and violin. This survives today as a two-harpsichord concerto written in Leipzig in the 1720's for Bach's collegium musicum, a weekly music-party at the local coffeeshop. Most of the harpsichord concerti are believed to be transcriptions of earlier works, and the C minor double harpsichord concerto, BWV 1060, works so well as an oboe and violin concerto that it is most frequently heard in this version today.

—*Scholar and performer Robert Mealy has recorded and toured with many period instrument ensembles, including Sequentia, the King's Noyse, Les Arts Florissants, the Boston Camerata, and the Handel & Haydn Society.*

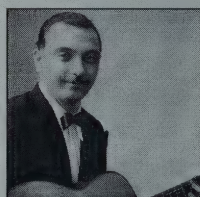


Johann Sebastian Bach

## THE ORIGINS OF JAZZ/BAROQUE



Darius Milhaud



Django Reinhardt

The two worlds of baroque music and jazz have occasionally intersected before, producing wonderful effects on both sides. After hearing jazz for the first time in New York in the '20s, the French composer Darius Milhaud used the great baroque form of the fugue to produce an amazing "jazz fugue" for his ballet "La Création du Monde." And around the same time, the incredible guitarist Django Reinhardt recorded two versions of Bach's Double Violin Concerto with his "Hot Club de France." One uses Bach's ritornello as a departure for a set of hard-swinging solos, while the other sticks to Bach's text, with Reinhardt providing one of the most driving continuo realizations ever heard.

—*Robert Mealy*

# SCULLERS JAZZ CLUB

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SHOWS: TUE-THU, 8 & 10 PM. FRI, SAT 8 & 10:30 PM

## JANUARY

Friday & Saturday, January 14 & 15

SHOW \$23 / DINNER & SHOW \$51

**EARL KLUGH** *This melodic smooth swinging guitarist has just released his latest CD "Peculiar Situation" on the Windham Hill label. He is a thirteen-time Grammy nominee.*

Wednesday, January 19



SHOW \$12 / DINNER & SHOW \$40

**BAMBOLEO** *Cuba's hottest sensation, with a new CD "Bamboleo" featuring two electrifying women who thrill with their singing and dancing of the latest Cuban sounds.*

Thursday, January 20

SHOWS: 7:30 & 9:30 SHOW \$13 / DINNER & SHOW \$41

**VIVIAN MALE** *A multi-talented songstress whose honest, convincing, and sensitive delivery make her one of New England's favorites. Her CD "Our Day Will Come" is a must.*

Friday & Saturday, January 21 & 22

SHOW \$22 / DINNER & SHOW \$50

**LARRY HARLOW & THE LATIN LEGENDS**



*A master legend of the Latin music we now call Salsa, he is a multi-instrumentalist who helped create, produce, and play in the legendary Fania All Stars for 15 years.*

Tuesday, January 25

SHOW \$12 / DINNER & SHOW \$40

**JIM PORCELLA'S**

**BOMBAY JIM AND THE SWINGING SAPPHIRES**

*One of Boston's favorite singers with an all-star nine piece swing band with a hot horn and rhythm section. They cover the greats from Sinatra to big bands to Louis Prima.*

Wednesday & Thursday, January 26 & 27

SHOW \$18 / DINNER & SHOW \$46

**JEFF "TAIN" WATTS "EXPERIENCE"**

*Featuring Craig Handy, sax; Paul Bollenbeck, guitar; David Budway, piano*

*One of the most influential jazz drummers of today moves from the "sideman" chair to leader with the release of his exciting new CD on Columbia "Citizen Tain".*

Friday & Saturday, January 28 & 29

SHOW \$20 / DINNER & SHOW \$48

**MARIAN McPARTLAND TRIO**

*The "grand dame" of jazz piano returns to the club after a smash date a year ago. Her new CD on Concord titled "Reprise" celebrates the Hickory House years and reunites Joe Morello and Bill Crow.*

## FEBRUARY

Wednesday, February 2

SHOW \$10 / DINNER & SHOW \$38

**RAY SANTISI AND "THE REAL THING"**

*Featuring Jeff Stout, trumpet; Arnie Krakowsky, sax; Debbie Larkin, vocal*

*One of Boston's great pianists presents his special group doing a mix of originals and their arrangement of some standards.*

Thursday & Friday, February 3 & 4

THURS SHOW \$18 / THURS DINNER & SHOW \$46  
FRI SHOW \$20 / FRI DINNER & SHOW \$48

**CAROL SLOANE AND TRIO, PLUS SPECIAL GUEST BOB BROOKMEYER**

*Sometimes it takes a long time to "get discovered" but Carol is now regarded as one of our great jazz singers. Her new DRG CD "Romantic Ellington" is a gem.*

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# H&H BIOGRAPHICAL TIMELINE

- March 4, 1815: The Handel & Haydn Society is founded “to promote the love of good music and a better performance of it.”
- December 25, 1815: First public performance given at King’s Chapel in Boston, includes excerpts from Handel’s *Messiah*.
- April 1, 3, 4, 1818: First complete performances of Handel’s *Messiah* in America.
- 1823: Beethoven is commissioned to compose a work for H&H, but dies before being able to begin.
- August 2, 1826: The Society Chorus performs at memorial services for John Adams and Thomas Jefferson held in Faneuil Hall. Daniel Webster, orator.
- January 26, 1845: First American performance of Handel’s oratorio *Samson*.
- January 1, 1864: The Society Chorus performs for the Emancipation Proclamation celebration (Julia Ward Howe, composer of *Battle Hymn of the Republic*, is a member of the Chorus), Ralph Waldo Emerson, orator.
- May 27, 1883: The Society gives a benefit concert to aid Russian jews fleeing Czarist oppression.
- February 27, 1887: First American performance of selections from Bach’s *Mass in B Minor*.
- December, 1963: The Society presents the first complete televised performance of Handel’s *Messiah* for National Educational Television.
- March 28, 1965: World premiere of Randall Thompson’s *Passion According to St. Luke*, commissioned by the Society in celebration of its 150th anniversary.

- 1967: Thomas Dunn is appointed Music Director of H&H and inaugurates a new era in its history, shifting focus from solely choral music to a balanced program of early and contemporary choral and instrumental music involving both performing and visual arts.
- March 25, 1977 H&H gives the world premiere of Daniel Pinkham's *Garden Party*, commissioned especially for the Society.
- 1985: The H&H Education Program is established to serve young people with limited access to musical performance.
- June 30, 1986: Christopher Hogwood is appointed Artistic Director, initiating "historically informed performances" with instruments appropriate to the time period of the piece.
- January, 1988: Jazz pianist Keith Jarrett performs in concert with the H&H Orchestra, beginning a tradition of showcasing Baroque and Jazz music in the same performance.
- April, 1996: H&H embarks on a collaboration with the Mark Morris Dance Group for a fully-staged production of Gluck's *Orfeo*. The production tours throughout the United States and travels to the Edinburgh International Festival, gaining international attention.
- March 27 & 29, 1998: H&H mounts a semi-staged production of Handel's *Julius Caesar* with Sylvia McNair in the role of Cleopatra.
- March 19 & 21, 1999: H&H gives its first world premiere in over 20 years with Dan Welcher's acclaimed *JFK: The Voice of Peace*.

# UPCOMING CONCERTS: 1999-2000 SEASON

*At Symphony Hall*

## CLASSICAL VALENTINE

Friday, February 11 at 8:00 p.m.

Sunday, February 13 at 3:00 p.m.

BEETHOVEN: Symphony No. 5

SCHUBERT: Symphony No. 1

BEETHOVEN: Overture to *The Creatures of Prometheus*

Ivor Bolton, conductor

*Beethoven's Fifth Symphony reveals the composer's personal struggle and ultimate triumph over his increasing deafness. Schubert's elegant Symphony No. 1 rounds out the program.*

## FAVORITES FROM BACH'S LIBRARY

Friday, March 17 at 8:00 p.m.

Sunday, March 19 at 3:00 p.m.

PERGOLESI arr. Bach: Stabat Mater

HANDEL: *Armida abbandonata*

J.B. BACH: Suite in G Minor

Christopher Hogwood, conductor

Dominique Labelle, soprano

Marietta Simpson, mezzo-soprano

*H&H commemorates the 250th anniversary of J.S. Bach's death with a program highlighting works by composers whose works he considered influential in his collection.*

## Tickets and Information:

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**GROUP DISCOUNTS AVAILABLE**

*At New England Conservatory's Jordan Hall*

**CLASSICAL MASTERS: MOZART & HAYDN**

Friday, February 25 at 8:00 p.m.

HAYDN: *Theresa Mass*

MOZART: *Sonata K278*

MOZART: *Sancta Maria Mater Dei K273*

MOZART: *Ave Verum Corpus K618*

Paul McCreesh, conductor

*H&H continues its annual tradition of pairing two Classical greats, Mozart and Haydn. Paul McCreesh, one of today's most exciting and innovative young British conductors, leads the H&H Orchestra and Chorus in this varied program.*

**SCHUBERT/BRAHMS**

Friday, April 7 at 8:00 p.m.

BRAHMS: *Neue Liebeslieder Walzer*

Schubert works to be announced.

Harry Bicket, conductor

*Enjoy an evening devoted to the genius of Johannes Brahms and Franz Schubert. Harry Bicket, known worldwide for his work in symphonic and operatic repertoire, leads the H&H Chorus in this program of enchanting music.*

**"VIVALDI AND HIS VIOLINS"**

Thursday, April 27 at 8:00 p.m.

*Four Seasons* at Old South Church

Friday, April 28 at 8:00 p.m.

*Solos, duos, trios* at Old South Church

Saturday, April 29 at 3:00 p.m.

*Four Seasons* at NEC's Jordan Hall

Sunday, April 30 at 3:00 p.m.

*L'estro Armonico* at NEC's Jordan Hall  
*with music by Albinoni and Telemann.*

Christopher Hogwood, conductor

Stephanie Chase, violin

Federico Guglielmo, violin

Stanley Ritchie, violin

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*This weekend-long festival celebrates Antonio Vivaldi's substantial canon for the violin. Performances include the masterful Four Seasons, a program of inspiring solos, duos, and trios, as well as the technically challenging L'estro Armonico, a work comprised of twelve concertos for one to four violinists.*

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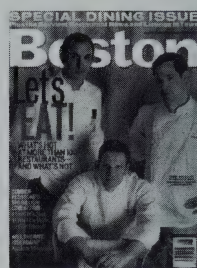
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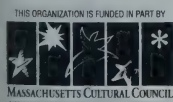
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## "PRESERVING THE TRADITION"

The Handel & Haydn Society gratefully acknowledges the outstanding support of those who have made commitments to H&H's Capital Campaign. Successful completion of this \$2.5 million campaign for permanent endowment and working capital reserve will ensure the continuation of H&H's high performance standards and dedication to the music education of future generations.

### *Principal Gifts (\$100,000 and above)*

Dena & Felda Hardymon  
Mr. & Mrs. Remsen M. Kinne III  
National Endowment for the Arts  
Grace & John Neises  
Amelia Peabody Charitable Fund

### *Benefactor Gifts (\$50,000 to \$99,999)*

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Ms. Judith Lewis Rameior  
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## THE GEORGE GEYER FUND FOR ARTISTIC EXCELLENCE

In March 1997, an endowment of \$150,000 was established to honor the exceptional dedication of former H&H Governor Dr. George Geyer, who promoted the efforts to advance the artistic dimensions of the Handel & Haydn Society for more than fifty years. Income from this fund will be used to enhance the quality of H&H performances. H&H acknowledges the generous commitments made to honor Dr. Geyer by the following individuals:

### *Benefactor Gifts (\$10,000 and above)*

Leo & Gabriella Beranek  
The Virginia Wellington  
Cabot Foundation  
Dena & Felda Hardymon  
Jerome & Dorothy M. Preston

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Dr. Michael Fisher Sandler  
*in honor of Ms. Goldye K. Fisher*

Mr. & Mrs. Stephen Shaughnessy  
Janet & Dean Whitla  
† Mr. Robert Yens

### *Sustaining Gifts (less than \$1,000)*

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